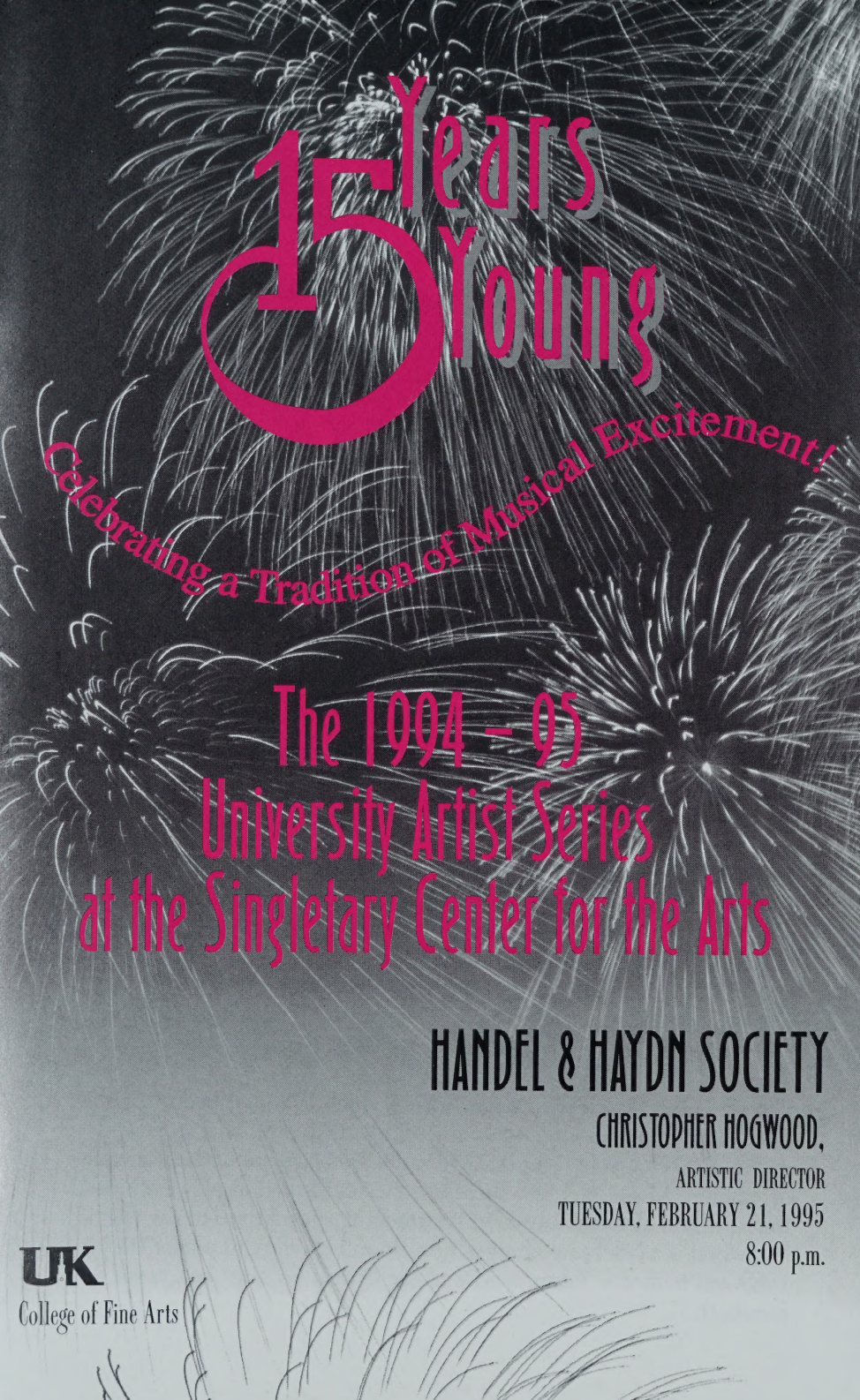




# 15 Years Young

*Celebrating a Tradition of Musical Excitement!*

The 1994 - 95  
University Artist Series  
at the Singletary Center for the Arts

HANDEL & HAYDN SOCIETY

CHRISTOPHER HOGWOOD,

ARTISTIC DIRECTOR

TUESDAY, FEBRUARY 21, 1995

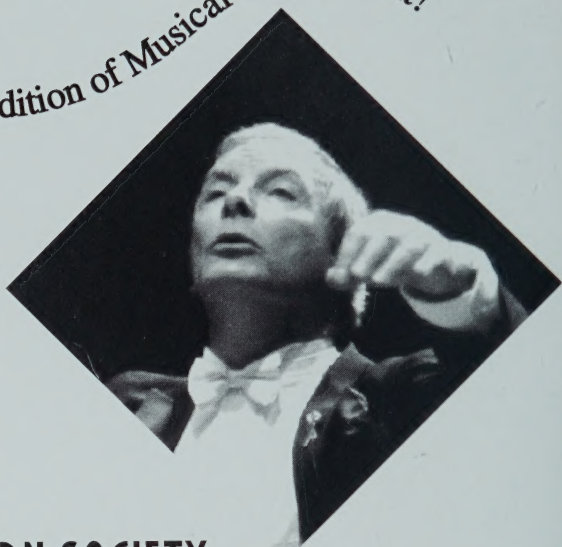
8:00 p.m.

**UK**

College of Fine Arts

Celebrating a Tradition of Musical Excitement!

15 Years  
Young



## HANDEL & HAYDN SOCIETY

CHRISTOPHER HOGWOOD, ARTISTIC DIRECTOR

In celebration of the University Artist Series' rich tradition of excellence, there is no more perfect season finale than the Handel & Haydn Society, the nation's oldest performing arts organization.

Founded in Boston in 1815, this society of chorus and period orchestra premiered Handel's *Messiah* in 1818, and has remained on the musical forefront ever since. The Handel & Haydn Society is a leader in "Historically Informed Performance," playing Baroque and classical music on the instruments and with the performing techniques available to composers in their time. The result is an authentic listening experience hailed by *The London Times* as "easily the best in the land."

Directing the Handel & Haydn Society since 1986 has been Christopher Hogwood who is recognized world-wide as a pioneer in period music. Mr. Hogwood is also the founder and director of the Academy of Ancient Music, the first British orchestra formed to play exclusively Baroque and classical music on instruments appropriate to the period. Hogwood is a celebrated harpsichordist and clavichord player, and in 1989 was named a "Commander of the British Empire" by Queen Elizabeth II.

# PROGRAM

## HANDEL & HAYDN SOCIETY

CHRISTOPHER HOGWOOD, ARTISTIC DIRECTOR

Brandenburg Concerto No.4, BWV 1049

*Allegro*

*Andante*

*Presto*

Johann Sebastian Bach  
(1685-1750)

Mass in G Minor, BWV 235

Bach

### INTERMISSION

Sonata in G Minor, HWV 404

*Andante*

*Allegro*

*Adagio*

*Allegro*

George Frideric Handel  
(1685-1759)

Dixit Dominus

Handel

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*Harpsichord by Allan Winkler, Boston, MA, after Carl Conrad Fleischer, 1716.*

# PROGRAM NOTES

## BRANDENBURG CONCERTO NO. 4 IN G MAJOR, BWV 1049

Johann Sebastian Bach (1685—1750)

For much of the musical public, the most persistent image of Bach is that of the elderly paterfamilias, settled more or less comfortably in Leipzig, where he spent the last 27 years of his life as cantor of St. Thomas's Church and composed the bulk of his religious music, his keyboard concertos and some of his organ music, and died without finishing *The Art of the Fugue*, leaving behind sons far more renowned as composers than he ever was during his lifetime. When he went to Leipzig he continued his relationship with his previous employer, the young Prince Leopold of Anhalt-Cöthen, for he counted the six years he spent as Leopold's music director (1717-1723) as the happiest period of his life. The exuberant spirit of the instrumental music he wrote during those years appears to reflect that feeling.

The Prince was not much interested in sacred music or in vocal music of any kind, but maintained a first-rate little orchestra which included virtually every instrument then in use; Bach was encouraged to compose music that would exploit the virtuoso qualities of the various players. At Cöthen Bach composed the six Brandenburg Concertos, each for a different combination of instruments, which constitute his most ambitious and varied collection of instrumental works. These were not all new works; at least four were revisions of material composed earlier.

Nominally this work calls for a *concertino* of solo violin and two recorders, but in various sections it suggests itself as a violin concerto with obligato recorders prominent in the accompanying body. Bach indicated the recorders as *flauti d'echo*: there are charming echo effects between the two in the opening movement, and in the slow movement both the recorders and the violin echo the utterances of the string body.

While flutes replace the recorders in most modern performances of this concerto, the distinctive sound of the latter instruments seems to have a good deal to do with the character of the work. In the opening *Allegro*, one of the most splendidly developed movements in the entire Brandenburg cycle, the recorders might appear in a sense intermediaries between the violin and the orchestral body, much of the material passing through them rather than directly between the other two elements of the ensemble. Violin and recorders present themselves as more of a team—the three together as a single unit in dialogue with the strings—in the tranquil *Andante*. The original relationships are resumed in the final *Allegro*, a complex and vigorous fugue in free style.

## MASS IN G MINOR, BWV 235

Johann Sebastian Bach (1685—1750)

The magnificent Mass in B minor which Bach produced near the end of his life was his grandest setting of the Mass, but not his only one. Some ten or twelve years earlier, probably in the years 1735-37, he produced four *Missae breves* (BWV 233-236), all a good deal shorter, and none suitable for Roman Catholic liturgical use, since each comprises only a *Kyrie* and *Gloria*. These are sometimes referred to as "Lutheran Masses," a rather misleading term, though it does stem from the situation in Bach's

time—in which many Protestant churches, and particularly those in Leipzig, made regular use of portions of Catholic ritual.

The *Missa brevis* in G minor is in many respects the most interesting and substantial of Bach's four works in this form. It is the only one in a minor key; in Bach's usage this hadn't the sort of dark or tragic significance it took on from Mozart's time forward, but it did make possible some subtle and effective coloring that served well the emotional thrust of the joyous sections as well as the more reflective or solemn ones. Moreover, Bach drew all the material for BWV 235 from three of his earlier cantatas each composed in the same year (recycling good work was common during Bach's time), while the sources of the three companion masses are not only more numerous but also scattered over a wider period; and for the most part he retained the original orchestration of the respective cantata pieces. These factors might be said to give the G minor a somewhat fuller sense of integration than the other *Missae brevis*.

The music of the *Kyrie* originally served as the opening chorus of the Cantata BWV 102, composed in August 1726 for the tenth Sunday after Trinity, with oboes added to the orchestral strings and continuo, and a text from the Book of Jeremiah. Structurally, in any event, the three-part layout of the original was perfectly suited to the design of the *Kyrie—Christe—Kyrie* sequence.

The opening chorus of the *Gloria* was adapted from the corresponding section of the Cantata BWV 72 for the third Sunday after Epiphany. The subsequent sections all come from the Cantata BWV 187 for the seventh Sunday after Trinity, and include the cantata's first chorus, one of Bach's great three-part structures representing the mystery and splendor of the Trinity, with a splendid fugue as its centerpiece.

## SONATA IN G MINOR

George Frideric Handel (1685—1759)

The Sonata in G minor, actually a little concerto for oboe and strings, was unknown from Handel's time until well into our own; it was discovered by the Handel scholar Anthony Hicks about twenty years ago, and first saw publication in the Handel Edition of 1979. It has not been possible to date this piece with any certainty; the form in which Hicks found it, in the collection of the Earl of Malmesbury, was a 1727 copy of the score, but it was surely composed earlier than that—most likely between 1718 and 1720.

Such pieces, whether headed concerto or sonata, were sometimes provided by Handel for use as introductions or intermezzos to his oratorios and other choral works. A note in the Handel Edition points out similarities in this work to the instrumental introductions to some of the Chandos Anthems, and suggests it may have been written for a similar purpose.

There are four movements, in the traditional slow-fast-slow-fast pattern of the *sonata da chiesa*. Handel took the themes of the two outer movements from earlier works in different forms; the one in the opening movement first appeared in 1708 or '09 as the aria "Cara pianta" in his Italian cantata *Apollo e Dafne*, and was recycled twice again in operas he composed in London: in the aria "Cerco in vano" in *Tamerlano* (1724), and the chorus "Dall' orror di notte cieca" in *Alcina* (1735). The concluding movement's theme is also the basis for the Fugue in F minor that stands as the second movement in the last of the eight suites in his First Collection of Pieces for harpsichord, composed in 1718.

## DIXIT DOMINUS

George Frideric Handel (1685—1759)

Handel's interest in Italian opera drew him to Florence in the fall of 1706, and the three and a half years he spent in Italy constituted a sort of graduate course in bringing together the elements of the musical character we now recognize as "Handelian." Prominent among these was a natural predisposition to an essentially Italian style of brilliance and animation that was to inform his sacred works and his instrumental compositions as well as those for the stage, and the *Dixit Dominus* is one of the grandest, as well as earliest, confirmations of his mastery of this style, and its integration into his own personal language. Nearly four decades later he would imaginatively recycle material from his Italian secular works for use in the utterly unrelated *Messiah*.

This elaborate setting of Psalm CIX (with the customary appended *Gloria*) for solo voices, chorus, strings and continuo was one of the earliest and most significant large-scale works Handel composed on Italian soil. It was written (or in any event completed) shortly after his arrival in Rome in the early part of 1707, about the time he completed his 22nd year; we do not know when or where it was first performed.

The work is laid out in eight sections. The opening one, with a concise but dramatic, orchestral introduction in G minor, sets a mood at once solemn and tense. Handel strikes a further dramatic effect with the use of a cantus firmus based on an Easter chant for the words "until I make thine enemies thy footstool," set against the opening material. No. 2, the first solo aria, is for countertenor with only continuo accompaniment. It is followed by the soprano aria with the full string complement. Both of these florid pieces show the clear influence of the solo cantatas of Alessandro Scarlatti. No. 4 is a sort of dialogue for chorus and orchestra which signals an upturn in dramatic intensity that is to continue to the end of the work. It opens with a recitative for the chorus, by way of preface to a vigorous orchestral allegro. The allegro winds down only to return with redoubled vigor in a showy fugato before exhausting itself and fading to pianissimo.

In the fifth movement, the choral statement, Handel may well have set out to demonstrate to his Italian audiences that he had not come to them ungrounded in counterpoint. It is succeeded by an out-and-out virtuoso tour-de-force in which soloists, chorus and orchestra are all exploited for their color and dramatic effects. If Handel was indeed displaying his already acquired contrapuntal skills in No. 5, here he was surely reveling in the lessons he had learned from the Italians in using part writing to produce the most graphic dramatic effects. The self-contained mini-drama of this tripartite movement reaches its peak in its evocation of a holy army on the march, achieved with the simplest of means: an emphatic staccato by both chorus and orchestra.

Following this martial episode in a pastoral and reflective section for the two sopranos and the men of the chorus, an interlude of calm and rededication before the celebratory final chorus. This concluding fugal *Gloria* is as stunning a piece as Handel produced in his Italian years, pointing surely and confidently to the glories to come in England. The Easter chant heard as cantus firmus in the opening movement is recalled as one of the three subjects of the very free fugue on which the first part of the finale is built, and at the end Handel broadens his range of dramatic color still further by pushing the choral sopranos and basses to new highs and lows, respectively.

# TRANSLATIONS

## Mass in G Minor, BWV 235

Lord, have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us.  
Glory be to God on high, and on earth peace to men of good will. We praise thee, we  
bless thee, we worship thee, we glorify thee.  
We give thanks to thee for thy great glory. O Lord God, heavenly king, God the father  
almighty.  
O Lord, the only begotten Son, Jesus Christ. Lord God, lamb of God, son of the father.  
Thou that takest away the sins of the world, have mercy upon us.  
Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the  
right hand of the Father, have mercy upon us. For thou alone art holy, thou alone art  
the Lord, thou alone, Christ, art most high.  
With the Holy Ghost in the glory of God the father. Amen.

## Dixit Dominus (Psalm 109)

The Lord said unto my Lord, sit thou at my right hand, until I make thine enemies thy  
footstool.  
The Lord shall send the rod of thy strength out of Zion: rule thou in the  
midst of thine enemies.  
Thy people shall be willing in the day of thy power, in the beauties of holiness from the  
womb of the morning: thou hast the dew of thy youth.  
The Lord hath sworn, and will not repent.  
Thou art a priest for ever after the order of Melchizedek.  
The Lord at thy right hand shall strike through kings in the day of His wrath.  
He shall judge among the heathen, He shall fill the places with the dead bodies; He  
shall wound the heads over many countries.  
He shall drink of the brook in the way: therefore shall He lift up the head.  
Glory be to the Father, and to the Son, and to the Holy Ghost, as it was in the  
beginning, is now and ever shall be, world without end. Amen.

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### H&H ORCHESTRA

**Violin I**  
Daniel Stepner,  
*Concertmaster*  
Julie Leven  
Clayton Hoener  
Judith Eissenberg  
Jane Starkman  
Danielle Maddon

**Violin II**  
Linda Quan\*  
Kinloch Earle  
James Johnston  
Etsuko Ishizuka  
Dianne Pettipaw  
Barbara Englesberg

**Viola**  
David Miller\*  
Laura Jeppesen  
Barbara Wright  
Patrick Jordan

**Cello**  
Myron Lutzke\*  
Phoebe Carrai  
Karen Kaderavek

**Bass**  
Michael Willens\*  
Anne Trout

**Oboe**  
Stephen Hammer\*  
Marc Schachman

**Recorder**  
Christopher Krueger\*  
Stephen Hammer

**Keyboard**  
John Finney

\*Principal

### H&H CHORUS

**Soprano**  
Gail Abbey  
Jean Danton  
Janice Giampa  
Sharon Kelley  
Shannon Larkin  
Pamela Murray  
Anna Soranno

**Tenor**  
William Hite  
Martin Kelly  
Bruce Lancaster

**Bass**  
Peter Gibson  
Herman Hildebrand  
Mark McSweeney  
Donald Wilkinson

**Alto**  
Pamela Dellal  
Eleanor Kelley  
Susan Trout  
Mary Ann Valaitis

# 15 Years Young

Celebrating a Tradition of Musical Excitement!

## 1994-95 UNIVERSITY ARTIST SERIES

**JOAQUIN ACHUCARRO**  
PIANO  
SATURDAY, OCTOBER 1

**CHRISTOPHER PARKENING**  
GUITAR  
THURSDAY, NOVEMBER 3

**GARY KARR**  
STRING BASS  
HARMON LEWIS  
HARPSICHORD  
TUESDAY, NOVEMBER 29

**RUSSIAN  
NATIONAL  
ORCHESTRA**  
TUESDAY, JANUARY 17

**HANDEL & HAYDN  
SOCIETY CHORUS  
& ORCHESTRA**  
TUESDAY, FEBRUARY 21

## DIRECTORY OF FACILITIES AND SERVICES

**TOURS** - Tours of the facility may be arranged by calling the director at 257-1706.

**TICKET OFFICE** - Off the central lobby parallel to Euclid Avenue. Open Monday through Thursday, noon to 5 p.m.; Friday, noon to 6 p.m. Closed University holidays. Phone 257-4929.

**COAT ROOM** - Main floor, off the central lobby.

**LOST AND FOUND** - During and immediately after the performances, check with Coat Room personnel; at other times, inquire in Room 126 or call 257-1706.

**ELEVATOR** - East wing of main lobby between the Recital and Concert Halls.

**TELEPHONES** - Main floor, near east and west stairs.

 **HANDICAPPED FACILITIES** - Center personnel make every effort to assist handicapped patrons attending events. In order that we accommodate you most effectively, please make prior arrangements by calling 257-1706.



**HEARING IMPAIRED** - Wireless sound reinforced headsets are available free of charge at the ticket office.

**FIRE EXITS** - The exit sign nearest your seat offers the shortest route to the street. In the unlikely event of fire or other emergency, please walk to the nearest exit. Ushers will be present to assist you.

**PRIOR EVENTS** - The University Art Museum is open from 7 to 8 p.m. prior to University Artist Series performances. Pre-concert lectures about the music and performers on the Series begin at 7:15 p.m. in the Recital Hall for subscribers only.

**NOTE:** Latecomers will be seated at intermission or at an appropriate time as arranged with performers. Patrons who leave the auditorium during the performance will be reseated in the rear of the hall if seating is available.

The taking of photographs (with or without flash) and the use of recording equipment are not permitted.

Beepers should be left with Coat Room personnel; someone will contact you if the need arises.